

BIOGRAPHY



THE CORIOLAN STRING TRIO combines the forces of chamber musicians from two renowned chamber groups, with a thirst for exploring and expanding on the repertoire for String Trio.

As chamber musicians they perform in some of the world's most eminent concert halls, including Wigmore Hall, het Concertgebouw, Queen Elizabeth Hall, Purcell Room, National Concert Hall, Dublin and Shanghai Oriental Arts Centre.

As founding members of the Finzi String Quartet, Ruth and Sara performed internationally, broadcast and recorded together until 2012. Robin was cellist in the critically acclaimed Fidelio Trio for over 10 years, with an extensive discography and premiering over 100 new works for the genre.

Since first meeting in 2013, all three have enjoyed collaborating through Wye Valley Chamber Music Festival and projects at Kings Place, London.

They will tour in Scotland in 2017/18.

NEXT AT CONWAY HALL

Sunday November 6th 2016

Pre-Concert Talk at 5:30pm

An introduction to the evening's programme by Michael Round

Main Recital at 6:30pm

LONDON FESTIVAL OF BULGARIAN CULTURE: CONCERT 1

Haydn Piano Trio in G Hob.XV:25 'Gypsy'
Franz Drdla Souvenir & Serenade in A major
Dobrinka Tabakova Insight for string trio
Kreisler La Gitana & Schön Rosmarin
Schubert Quintet in A D667 'Trout'

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**CONWAY
HALL
SUNDAY
CONCERTS**

Patrons - Stephen Hough, Prunella Scales CBE, Roderick Swanston, Hiro Takenouchi and Timothy West CBE
Director of Music - Simon Callaghan

Sunday October 30th 2016, 6:30pm

CORIOLAN STRING TRIO

VIOLIN	SARA WOLSTENHOLME
VIOLA	RUTH GIBSON
CELLO	ROBIN MICHAEL



PROGRAMME

Ludwig van Beethoven (1770-1827)

STRING TRIO IN G OP. 9 NO. 1 (1798)

I. Adagio - Allegro con brio

II. Adagio, ma non tanto, e cantabile

III. Scherzo: Allegro

IV. Presto



Helen Grime (1981-)

'AVIARY SKETCHES' (2014)

I. Untitled (Habitat)

II. Aviary (Parrot Music Box)

III. Deserted Perch

IV. Forgotten Game

V. Toward the Blue Peninsula (After Emily Dickinson)



INTERVAL

(15 mins)



Wolfgang Amadeus Mozart (1756-1791)

DIVERTIMENTO IN E FLAT K563 (1788)

I. Allegro

II. Adagio

III. Menuetto: Allegretto - Trio

IV. Andante

V. Menuetto: Allegretto - Trio - Trio II

VI. Allegro

Tonight's performance will finish at approximately 8:30pm.

PROGRAMME NOTES

BEETHOVEN STRING TRIO IN G OP. 9 NO. 1 (1798)

The scene is Vienna 1787. Beethoven was a young, promising talent who championed Mozart's music for his whole life. After a once in a lifetime opportunity playing in front of his great role model, Mozart was captivated by this young German composer and foretold that one day he will shake the world of classical music. Years later, Beethoven would become arguably the emblem of classical music. Lyrical, nimble and dazzling in equal measure, his String Trio in G was written a decade after his significant encounter with Mozart, and showcases the youthful and imaginative Beethoven at his best. The piece opens with a winding unison statement, gradually followed by the Allegro con brio section rich in thematic ideas and full of theatrical changes in mood and textural colour. Beethoven drifts to the tonal countryside of E major in the Adagio, and indulges in yearning melodies from each voice and a deep harmonic undercurrent. The jovial Scherzo comes as a brief, light-hearted contrast to the previous movements, before the nimble Finale sees the players scurry through a tussle between two themes in different tonality and character, ticklish passages and a perpetuating pulse.



HELEN GRIME 'AVIARY SKETCHES' (2014)

Aviary Sketches (after Joseph Cornell) is a piece by renowned British composer Helen Grime. Its five movements draw inspiration from works by Joseph Cornell, an American artist, sculptor and a pioneer of assemblage. Each title corresponds to Cornell's assemblage boxes, works that involve a three-dimensional effect projected from each box. When composing this piece, Grime was fascinated by their "ability to create miniature worlds", and was interested in their "immediate and alluring" nature and "rich associations". Each movement conveys their own distinctive character, from the machine-driven structures and rhythms of Aviary (Parrot Music Box) to the dramatic exchanges between airy harmonics and vigorous reprimands in Forgotten Game. Rhythmic fireworks in the violin and cello are scattered around solo viola lines in Deserted Perch, and melodic traces of Ravel's Oiseaux Triste are weaved into the colouristic textures of Untitled (Habitat). Toward the Blue Peninsula (After Emily Dickinson) closes the piece with a reflective chorale, which gradually climbs towards an intense peak before dying down in the coda.



MOZART DIVERTIMENTO IN E FLAT K563 (1788)

'Divertimento' often implies a light-hearted work composed as background entertainment for social occasions. However, Mozart's Divertimento in E flat transcends tradition as it conveys a greater scope of musical innovation and expressive power. The first Allegro promises an elegant musical affair in the exposition before the development brews a palpable cloud of restlessness. However, the sun rises back in the recapitulation and restores the graceful mood of earlier. The Adagio paints a lyrical landscape with a melodic narrative expanding from the opening arpeggio theme played by the cello. The two minuets bring rustic dance rhythms, syncopation and buoyant chords to the musical party, an inherent part of a divertimento. The gentle Andante in between the lively minuets gives way for some light relief with folk-like melodies and staccato passages. Variations of the main theme follow, including a solemn minor episode and a final variation with a chorale melody in the viola against flurrying polyphonic passages before the primary theme returns in its original form. The piece concludes with a dazzling Finale in sonata-rondo form, galloping through a hustle and bustle of contrapuntal textures and nimble passages, and finishes off with a euphoric cadence.

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